

EUROPEAN TERRACOTTAS

from the Arthur M. Sackler Collections



THE METROPOLITAN MUSEUM OF ART

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Text by James David Draper

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David with the Head of Goliath.

See catalogue no. 27

Foreword

The group of terracottas lent by Dr. Arthur M. Sackler to the Metropolitan Museum illustrates the creative brilliance of some of the most outstanding European sculptors from the fifteenth to the early twentieth century. While visitors to the exhibition will encounter many of the great names of European sculpture—Algardi, Soldani, Clodion, Pajou, Carpeaux, and Rodin—Dr. Sackler's motive in assembling his collection has extended beyond mere prestige. Rather, he has sought to collect objects that reveal as fully as possible the range of techniques and textures allowed by the highly versatile and intensely personal medium of fired clay. At every stage in the formation of the collection, Dr. Sackler has kept in mind its potential as a teaching instrument. That he has succeeded magnificently is attested by the ability of three important museums to create distinctly different exhibitions from its contents.

In 1979, the National Gallery of Art in Washington chose fifty-seven of the terracottas for exhibition, approximately half the collection. Olga Raggio, Chairman of the Department of European Sculpture and Decorative Arts, has expanded the Metropolitan Museum's selection to include seventy-three works. In turn, the Fogg Art Museum at Harvard University, where the terracottas will be shown next, will present its own version of the exhibition. A catalogue by Charles Avery of the entire Sackler collection of terracottas is in preparation.

I wish to thank Miss Raggio, as well as James David Draper for his key role in the organization of the show and as author of the text for this checklist. I should like to mention also Charles Ryder, the designer of the exhibition. Special thanks are due to Lois Katz and Judith Groppa of the Sackler Foundation, to Carolyn Wilson Newmark of the National Gallery, and to Arthur Beale of the Fogg Art Museum, for their valued assistance.

Philippe de Montebello
Director

An Introduction to Terracotta Sculpture

Modeling with clay is an indispensable activity of most sculptors. Fortunately, artists throughout history have given their clay sculptures longer life by firing them in kilns. The Italian words “terra cotta,” which mean, literally, “baked earth,” are usually used to designate the strengthened material that results from the firing process. But the material is durable only to a point, and it needs thoughtful protection. The terracotta altarpieces that must have filled the churches of fifteenth-century Padua, for example, have not survived in great number (see nos. 1, 2, 4, 5). On the other hand, techniques of glazing developed by the della Robbia family in Florence did much to preserve the surfaces of terracotta sculptures placed out of doors in Tuscany. The Florentine production of terracotta statuettes for private devotion is fairly well known through scattered examples that escaped destruction because of their small size and their importance to the life of the households to which they belonged (no. 7).

Most of the terracotta sculpture that remains from the Renaissance is finished work. Preliminary working models made of clay are rare before the seventeenth century, for a variety of reasons. Clay models were not deemed inherently valuable before a certain date. Unfired clay (“terra cruda” in Italian) breaks very easily, and it was apparently not until the very end of the fifteenth century that models came to be prized sufficiently to be fired and thus preserved; even so, they are often missing arms or legs. Plaster molds taken from clay for casting—even from clay that had been fired—often caused breakage to the clay when the molds were removed. Thus, to cite a hypothetical example, the clay “busts of women smiling which were cast by means of plaster,” that Vasari says were made by the young Leonardo da Vinci in Verrocchio’s workshop, would not have survived the casting unscathed.

It is only fair, by the way, that Vasari brought Leonardo’s name into connection with work in clay, because the pictorial possibilities of the medium are very great. In a preparatory sense, modeling is to sculpture as drawing is to painting, but, in effect, the additive nature and the flexibility of working with wet clay relate it closely to the act of painting. Many

sketch-models have textures remarkably like the scumbling or impasto of certain paintings, and this painterly quality is only increased when, as is often the case, a model is covered with its maker's fingerprints.

Other media besides clay, such as wax and wood, or rags wrapped with plaster, as well as drawings, served sculptors in making models. It was really only in the course of the sixteenth century that the elastic and even liberating potential of clay was so widely recognized that it became the ascendant medium for models. Its use became even more prevalent in the seventeenth century. Through its malleability, clay allowed the artist to judge on a small scale those dramatic contrasts of light and shadow and shifts of balance—the hallmarks of Baroque sculpture—before he blocked them out in their final form.

In addition to preserving their sketches by firing them, sculptors of the seventeenth and eighteenth centuries extended the life of these objects by collecting them on a large scale, esteeming each other's models like drawings, as revelations of form and personality. Well into the eighteenth century, the English sculptor Joseph Nollekens, we are told by his biographer, was "an indefatigable enquirer after terra-cottas, executed by the most celebrated Sculptors, Michel Angelo, John di Bologna, Fiamingo &c. The best of these he reserved for himself until the day of his death." The names are very grand, to be sure, but Nollekens, like any practicing sculptor, had reason to hope for a close understanding of artistic presence through the masters' first and freshest thoughts, rather than through their finished works (which were often as not executed with workshop assistance). Both the Italian word "bozzetto" and the French word "maquette" manage somehow to convey this sense of force and immediacy better than our word "sketch."

Apart from the purely sensory appeal of models, art historical interest in them centers on an appraisal of their place in the evolution of works of art. The sculptor was rare whose final realization did not vary considerably from his initial conception, as expressed in his models. This exhibition allows glimpses of modeling at every stage, from the quick, impulsive sketch, where one can see the pellets of clay not yet smoothed out by the fingers, to the more advanced forms.

At the same time that preliminary models were reaching heights of expressivity in the hands of seventeenth- and eighteenth-century sculptors, it happened that the aptitudes of certain geniuses led them to model almost exclusively and to produce small, entirely finished terracottas as cabinet pieces for the delectation of connoisseurs. Giuseppe Maria Mazza's *David* (no. 27) would have to be included in this category. Mazza belonged to a fairly fixed Bolognese tradition of making finished terracottas. Much later in the eighteenth century, the industriousness of the famous Clodion (nos.

42, 43) made Paris the place to find the best, most delicately finished statuettes. The French Neoclassical successors of Clodion are well represented in this exhibition, which includes a group of suavely finished pieces by Joseph Chinard of Lyons (nos. 48–52).

Because of their varying vivacity or ruggedness, preliminary models undeniably have a special appeal for modern sensibilities. With the most recent works in the exhibition, those of the early modern masters, we are brought full circle to an appreciation of this truth. Thus, Rodin sketched a torso that is a deliberate fragment (no. 60). Rodin was so irrepressibly a modeler that the original impulse and uneven surface effects of his models carry over into his final marbles and bronzes. Arturo Martini, for his part, promoted the rough, “unfinished” surface as an artistic solution in its own right (nos. 69–73).

Terracotta has lent itself to every sort of concept, and this variety is faithfully reflected in the exhibition. Among the earlier works, hardly anyone will fail to be moved by the power and pathos of Jacopo del Duca’s Michelangelesque *Deposition* study (no. 8). The heart of the collection is the group of Baroque sketch-models—a group full of revelations. For example, a Saint Joseph by a virtually unknown Flemish Baroque sculptor, Van der Haeghen (no. 39), is an unusual success both for its reverently intimate characterization and for its tremulously built-up surfaces. The collection contains some refreshingly nonchalant pieces as well. Some visitors’ memories will be dominated by a splendidly bizarre eighteenth-century relief by two brothers from Bologna, showing a flock of birds coming to the rescue of a plowman (no. 30). Others will be taken with a design by a Polish sculptor in nineteenth-century Florence, showing a pretty girl’s head popping through a newspaper (no. 67). Until recently, these might have been thought of as “courageous” acquisitions, but the enlightened collector is unafraid of contrasts between the traditional and the surprising. People will discover their various favorites accordingly.

James David Draper

A word on the plan of the exhibition, which is arranged in three parts:

The earliest terracottas and the largest Italian Baroque reliefs are shown on the balcony of the Patio from Vélez Blanco.

Italian and Flemish Baroque models are to be found in the center of the Patio.

The later works, mostly of the French school, are grouped by chronology, theme, and type, in the gallery adjacent to the Patio.

Catalogue

1, 2 Saint Francis and Saint Clare

Terracotta figures in relief, with traces of polychromy
Height, (1) 44 5/8 in. (113.4 cm.); (2) 38 5/8 in. (98.1 cm.)

Attributed to Nicolò Pizzolo (1421–1453)

Italian (Paduan), mid-15th century

The saints are from an altarpiece that incorporated similarly vertical, slightly curved panels with the figures of Saints Catherine of Siena and Catherine of Alexandria (both now in the Musée des Arts Décoratifs, Paris). Saint Francis is considerably taller than Saint Clare; he may have been centered in the composition, which would then have included a fourth female saint.

3 The Man of Sorrows

Polychromed terracotta bust
Height, 16 1/2 in. (41.9 cm.)

Manner of Guido Mazzoni (active 1473–1518)

North Italian, late 15th century

Terracotta sculptors of the Emilia were especially adept character analysts. Mazzoni, one of the most gifted at making life-size Lamentation groups, worked in and around Modena until 1489, when he moved to Naples. He later settled in France.

4 Female Saint

Terracotta figure in high relief
Height, 46 1/4 in. (118.7 cm.)

Attributed to Domenico Boccalaro (active 1495)

Italian (Paduan), late 15th–early 16th century

Although attributes are lacking, the subject has been identified as the Old Testament heroine Judith. The figure could as easily have been part of an altarpiece with standing saints, similar to the one to which the Paduan saints of a half-century earlier (nos. 1, 2) belonged. Boccalaro, the name given to the artist, means, literally, “pot maker,” evidence that he came to sculpture by way of ceramics.

5 Saint Catherine of Alexandria

Terracotta figure in high relief, with traces of polychromy
Height, 45 in. (114.3 cm.)

Attributed to Giovanni Minelli (about 1440–1527)

Italian (Paduan), late 15th–early 16th century

This figure and no. 4 are clearly by different hands, Saint Catherine being considerably the more accomplished work of the two. No documentation links them together, yet the size, structure, and degree of relief are so close that it might be asked whether they did not result from the same commission.

6 Saint Jerome

Terracotta statuette in high relief, with traces of polychromy
Height, 22 in. (55.9 cm.)

Italian (Florentine), late 15th century

The smooth contours of the front contrast with the flat relief and rapid handling of the back. The venthole in back allowed air inside so that the piece would be uniformly dry before firing.

7 Virgin and Child

Terracotta group, with remains of polychromy
Height, 28¾ in. (73 cm.)

“Master of the Unruly Children”

Italian (Florentine), early 16th century

A number of surviving Saint Jeromes, Madonnas, and Charities testify to the popularity of devotional terracottas in Florentine houses. This master’s name was invented to describe the playfulness of the infants in his sculptural groups. He was open to a variety of influences, including Benedetto da Maiano and Leonardo da Vinci.

8 The Deposition

Terracotta relief
Height, 11 in. (28 cm.); width, 8½ in. (21.5 cm.)

Jacopo del Duca (about 1520–1601)

Italian (Roman), about 1565

Jacopo del Duca, a Sicilian-born sculptor, was in Rome collaborating with Michelangelo by 1542. After Michelangelo’s death, Jacopo mentioned in 1565 that he was at work on a bronze tabernacle with scenes of the Passion based on Michelangelo’s model. The tabernacle, intended for Santa Maria degli Angeli, is now in the Museo di Capodimonte, Naples. Its scenes are intimately connected with the majestically idealized drawing style of Michelangelo’s last years. There are numerous variants between this model, which has several kiln cracks and repairs, and the final bronze panel, whose shape is much more vertical.

9 The Dead Christ

Terracotta figure, with remains of gesso
Length, 33 in. (83.8 cm.)

French or Italian, late 16th–early 17th century

The treatment of the base imitates stone carving, so that this may have been a model for a larger work. The best-known Dead Christ in stone is the sculpture by Germain Pilon in the Louvre dating from about 1570, but the type existed throughout Europe.



10 Torso of Christ

Terracotta model, with plaster repairs
Height, 20 ¼ in. (51.4 cm.)

Alessandro Algardi (1598–1654)
Italian (Roman), mid-17th century

The noble lyricism of the head immediately brings to mind the style of Algardi. The torso is disproportionately short, and it is likely that the head was set on it by a member of the studio, or else at a later date.

11 Saint John the Baptist

Terracotta model
Height, 16 ½ in. (41.9 cm.)

Alessandro Algardi (1598–1654)
Italian (Roman), mid-17th century

Algardi's models were prized by other sculptors, who began to collect them from the time of his death. This is a study for a group representing the Baptism of Christ that was first created in silver and later repeated in bronze statuettes. The Metropolitan Museum owns one of these bronze groups.

12 The Ecstasy of Saint Catherine of Siena

Gilt terracotta in high relief
Height, 11 in. (27.9 cm.)

Italian (Roman), third quarter of the 17th century

Gilding was frequently used on Baroque terracottas to give them a heightened, precious character. This model is related to the marble altarpiece of the same subject, completed in 1667 by Melchiorre Caffà, in Santa Caterina a Monte Magnanapoli, Rome. The vigorous working of the clay, especially visible in the back, also recalls the style of the Maltese master Caffà.

13 The Lamentation over the Dead Christ

Terracotta relief
Height, 54 in. (137.2 cm.); width, 51 ½ in. (130.8 cm.)

Attributed to Giuseppe Mazzuoli (1644–1725)
Italian (Sienese), late 17th century

The nearly square relief is highly worked and appears to have been a finished devotional decoration. It was in the chapel of the Tuscan castle of Montegufoni until the nineteenth century.

14 Kneeling Virgin

Terracotta figure, with remains of polychromy
Height, 21 1/8 in. (53.8 cm.)

Attributed to Giuseppe Mazzuoli (1644–1725)
Italian (Sienese), late 17th century

This Virgin might be from an Annunciation group but it is equally possible that she belonged to a Nativity scene in which, in her submissive position, she was portrayed adoring the Christ Child. The remains of paint suggest a fully finished work, exuberant in its up-to-date Baroque drapery but stemming from the long Tuscan tradition of marking the Church's feasts with representations in terracotta.

15 Angel Extending the Palm of Martyrdom to Two Male Saints, probably Cyprian and Cornelius

Terracotta sketch-model for a relief
Height, 18 1/4 in. (47.8 cm.); width, 13 3/8 in. (34 cm.)

Italian (probably Roman), early 18th century

Pope Cornelius and Cyprian, Bishop of Carthage, were third-century martyr-saints and also friends, who still share the same feast day. The axe at the lower left must allude to Cyprian's martyrdom by beheading. The breadth of movement suggests that this trenchant study was sketched with a sizable altarpiece in mind.

16 Saint Luke

Terracotta model
Height, 19 1/2 in. (49.5 cm.)

Pietro Papaleo (about 1642–1718)
South Italian, about 1700

In this vibrant study for a large wood statue, now in the National Museum of Malta in Valletta, the Evangelist displays his painting of the Madonna, indicated by the quickest strokes on the "panel." Papaleo was born in Palermo, but his Roman training is evident in the monumental torsion of the model.

17 King David

Terracotta model
Height, 16 3/4 in. (42.6 cm.)

Lorenzo Vaccaro (1655–1706)
Italian (Neapolitan), about 1700

The elasticity of the medium is seen in this rapid sketch for a marble statue in San Ferdinando, Naples. Vaccaro was murdered in 1706 when the statue was nearing completion, and it was finished by his son Domenico Antonio.

18, 19 Summer and Winter

Terracotta models

Height, (18) 20 in. (50.8 cm.); (19) 21½ in. (53.7 cm.)

Camillo Rusconi (1658–1728)

Italian (Roman), early 18th century

These figures can be classed as full-size models for two of the four marble infants impersonating the Seasons, commissioned by Marchese Niccolò Maria Pallavicini and now in Windsor Castle. The marbles have numerous variants in their attributes.

20, 21 Saint Peter and Saint Andrew

Terracotta statuettes, with traces of gilding

Height, (20) 13¾ in. (34.6 cm.); (21) 13½ in. (34.3 cm.)

Italian (probably Roman), early 18th century

This pair of saints was produced in the wake of the major Roman sculptural project in the early years of the eighteenth century—the series of large marble apostles in San Giovanni in Laterano, Rome. Several of the statues were by French sculptors, and there is a hint of French artistry in the graphic touches imposed on the swaying stances of these figures.

22, 23 Saint Peter and Saint Paul

Gilt terracotta statuettes

Height, each 19¼ in. (48.9 cm.)

Italian (probably Roman), early 18th century

These are rough reflections of statues by Pierre-Étienne Monnot, completed in 1708 and 1713, in the nave of the Lateran. The gilding and the handsome bases might indicate that they were destined for a private altar.

24 The Apotheosis of Manoel de Vilhena

Terracotta relief

Height, 23½ in. (59.7 cm.); width, 14⅞ in. (37.8 cm.)

Massimiliano Soldani (1656–1740)

Italian (Florentine), about 1729

Soldani, Florence's most influential Baroque sculptor, was particularly at ease with elaborate allegorical imagery. Full of references to immortality, this relief shows a bust of the Grand Master of the Order of Malta being borne aloft on eagle's wings to Eternity. When Soldani shipped the second of two bronze tombs for the Grand Master to Valletta in 1729, he wrote that he was also sending a wax relief. The relief's success is attested by surviving examples with minor changes, two in clay and two in wax.

25 The Sermon of the Baptist

Terracotta relief

Height, 28½ in. (72.4 cm.); width, 32¾ in. (83.2 cm.)

Italian (Florentine), early 18th century

This relief and *The Adoration of the Magi* (no. 26) both came from a villa near Empoli belonging to the degli Alessandri family. There are similarities in the heads but otherwise the reliefs do not seem to be by the same hand, at least not from the same time. This is by far the stronger of the two, with the figures larger and more firmly modeled; the side groups of spectators recall Renaissance reliefs by such masters as Cellini and Giovanni Bologna. Of the group of artists dominated by Soldani, this sculptor's style is closest to that of Giuseppe Piamontini.

26 The Adoration of the Magi

Terracotta relief

Height, 28 in. (71.2 cm.); width, 31 in. (78.8 cm.)

Italian (Florentine), early 18th century

There is more of a sense of the picturesque in this relief than in its companion (no. 25); it has a freer linearity, and the artist shows an awareness of contemporary painters such as Sebastiano Ricci. The clay is redder here and the side moldings of the other relief are lacking.

27 David with the Head of Goliath

Terracotta statuette

Height, 18¾ in. (47.6 cm.)

Giuseppe Maria Mazza (1653–1741)

Italian (Bolognese), late 17th–early 18th century

Mazza began life as a painter, and the pictorial quality of this table piece, one of his most successful creations, is very intense. He became the leading sculptor of Bologna, producing a large number of terracotta reliefs and statuettes that are remarkably harmonious and complete in themselves.

see *Cover*

28 Christ on the Road to Emmaus

Oval terracotta relief

Height, 14⅞ in. (35.9 cm.); width, 12 in. (30.5 cm.)

Angelo Gabriele Piò (1690–1769)

Italian (Bolognese), early 18th century

Piò was a prolific Bolognese modeler greatly influenced by Mazza. His low-relief style shows a felicitous economy of means.

29 Saints Peter, Anthony of Padua, and Lawrence Adoring the Christ Child

Oval terracotta relief

Height, 15½ in. (39.4 cm.); width, 13 in. (33 cm.)

Agostino Corsini (1688–1772)

Italian (Bolognese), mid-18th century

The little-known sculptor's identity is established by a contemporary statement that was pasted to the back of the frame. The very particular choice of saints suggests that the work was a private commission.

30 The Miracle of the Cranes

Terracotta relief

Height, 23¼ in. (59.1 cm.); width, 36 in. (91.4 cm.); in original gilt wood frame

Ottavio Toselli (1695–1777) and Nicola Toselli (1706–after 1782)

Italian (Bolognese), frame signed with joint monogram and dated 1733

The scene is explained by the frame's Latin inscription: In the year 727, a farmer from Gruaria near Bologna was attacked by a nest of snakes that he disturbed with his plow. Miraculously, a flight of cranes arrived to save him, carrying off the snakes in their beaks. It would be nice to know who commissioned this unusual subject, told with such relish by the brothers Toselli.

31, 32 Two Bishop Saints, possibly Saint Petronius and Saint Romuald

Terracotta statuettes

Height, each 10 in. (25.4 cm.)

Italian (probably Bolognese), mid-18th century

The figures are delicately worked, and it is likely that they were meant to be finished small-scale works of a private devotional nature, in the Bolognese tradition.

33 Pope Clement XIV

Terracotta model, partly gilt

Height, 19¾ in. (50.1 cm.)

Sebastiano Pantanelli (d. 1792)

North Italian, about 1775

The statuette, carefully studied in relation to the proportions of its base, is apparently a sketch-model for the statue of Pope Clement that was raised after his death (1774) in the main piazza of his home town, Sant'Angelo in Vado, near Urbino.

34 An Unidentified Dignitary

Unfired gray clay model

Height, 20⅞ in. (51.7 cm.)

Probably North Italian, about 1775–85

The benevolent gentleman rests his foot on a cornucopia from which money flows. His costume is seventeenth century but the flaccid vertical working of the clay hints at the artist's Neoclassical training; he might have belonged to the generation of Canova's teachers. A project in Padua to supply scores of commemorative figures in period dress for the park known as the Prato della Valle involved several sculptors of the Veneto in the 1770s and '80s.

35 Tarquin and Lucretia

Terracotta statuette

Height, 13 $\frac{5}{8}$ in. (34.6 cm.)

Manner of Artus Quellinus the Elder (1609–1668)

Flemish, mid-17th century

The vivid classicism of Quellinus is best seen in his work for the new Town Hall (now the Royal Palace) in Amsterdam; models for those sculptures are in the Rijksmuseum. The original drama of this group can be sensed despite repairs in Tarquin's crown and in the right arms of both figures.

36 Hercules

Terracotta model

Height, 18 $\frac{3}{8}$ in. (46.9 cm.)

Netherlandish, late 17th century

The identity of this Baroque sculptor is as yet unknown, but his touch was masterly. The bold contrapposto of the mature anatomy, the portrait-like head, and the textural contrasts are all superbly realized. It is easy to imagine that a stone figure of Herculean proportions was the intended result.

37 Little Boy Weeping

Terracotta bust

Height, 16 in. (40.6 cm.)

Manner of Jan Claudius de Cock (1667–1735)

Flemish, late 17th–early 18th century

Portrait busts with features that register extremes of emotion were a specialty of Baroque artists in general, but Flemish artists often used infants as their particular vehicles of expression.

38 Father Time Carrying Away a Dead Infant

Terracotta model, with wooden wings and repairs

Height, 20 $\frac{7}{8}$ in. (53 cm.)

Attributed to Pierre-Denis Plumière (1688–1721)

Flemish, early 18th century

That this model is an allegorical representation for a tomb is implied by its facture as well as by its grim subject. The terracotta is meant to be seen from the front and sides, in the manner of a wall tomb, while the back is partly strutted like a relief. Plumière's masterpiece, the marble tomb of the Duke of Buckingham in Westminster Abbey, contains similar imagery.



39 Saint Joseph Holding the Christ Child

Terracotta model

Height, 19¾ in. (50.1 cm.)

Jan Baptiste Van der Haeghen (1688–about 1740)

Flemish, about 1720

The statuette, with its rippling surfaces and areas of hatching, demonstrates the immediacy of Baroque clay sketches. It is a preliminary study for a wood group known to have been in place by 1723 in Notre-Dame de Bon Secours, Brussels.

40 Two Children Robbing a Bird's Nest

Terracotta statuette

Height, 10¾ in. (27.3 cm.)

Flemish, mid-18th century

In this delicately spiraling composition, the medium served especially well to bring about the peculiar, stretched quality in the flesh and faces of the infant thieves.

41 Mourning Woman with an Infant

Terracotta sketch-model

Height, 7 ¹⁵/₁₆ in. (20.2 cm.)

Louis-Claude Vassé (1716–1772)

French, mid-18th century

This maquette has a lively surface but its solid underlying shapes are a portent of Neoclassicism. Vassé made something of a specialty out of dolorous subject matter. He had treated the theme earlier, but there are particularly strong connections between the terracotta and a marble figure of *Sorrow*, probably a work of 1771, in the Louvre.

42, 43 Vestal Virgin Holding Sacred Vessels and Vestal Virgin Bearing Wreaths on a Platter

Terracotta statuettes

Height, (42) 16¾ in. (42.6 cm.); (43) 16½ in. (41.9 cm.)

Claude Michel, called Clodion (1738–1814)

French, signed, about 1765–70

Fully finished buff-colored terracotta statuettes are identified with Clodion more than any other artist. He perfected his technique while studying in Rome (1762–71). Lissome vestals such as these were a stock-in-trade of his Roman period and were popular with collectors from the outset. There is a pleasing contrast between the self-contained vestal with flowers and the rather more provocative one holding the vessels.

44 A High Priest

Terracotta bust

Height, 6¾ in. (17.1 cm.)

Simon-Louis Boizot (1743–1809)

French, about 1775

Boizot's calm and well-knit style contributed greatly to the success of works produced in *biscuit de Sèvres* at the royal porcelain manufactory where he directed the sculptural activity. He modeled a bust of a high priest very similar to this one for Sèvres in 1774.

45 Corbin de Cordet de Florensac

Terracotta bust

Height, 21¼ in. (54 cm.)

Augustin Pajou (1730–1809)

French, 1792–94

Pajou, much employed by Louis XV and Louis XVI as well as by Madame du Barry, lived quietly in Montpellier, away from Paris during the Terror, from 1792 to 1794. The busts of his noble protectors, made during the Montpellier sojourn, are among the most accomplished Neoclassical sculptures of the late eighteenth century, remarkable for their rational analysis of character and their graphic description of flamboyant costume.

46 Venus Comforting Cupid

Terracotta model

Height, 9¾ in. (24.7 cm.)

Jacques-Edme Dumont (1761–1844)

French, 1797

Cupid's complaint is beesting: a dead bee lies on the ground. Both subject and style prove that Rococo effervescence was not completely stilled by the French Revolution; this piece was exhibited in 1797, when Neoclassical severities were rampant. The clay has an almost foamy quality. Especially charming are the overall curvature of the forms and the light tracing of a gossamer scarf at Venus's back.

47 Vestal Holding a Vase

Terracotta model

Height, 12⅞ in. (30.8 cm.)

Attributed to Joseph-Charles Marin (1759–1834)

French, late 18th century

This briskly worked maquette was for a figure that was to be incorporated into a piece of Directoire furniture. The base is inscribed underneath with the name of a Parisian furniture dealer, Pérot.



48 Lion with an Armorial Shield

Terracotta statuette

Height, 7¼ in. (18.4 cm.)

Joseph Chinard (1756–1813)

French, signed with stamp, about 1785

Chinard is identified with the Revolutionary period, but this rather zany heraldic lion is pre-Revolution; the arms are those of the d'Alzon family of the Auvergne.

49 Bust of a Woman

Terracotta

Height, 10⅞ in. (27 cm.)

Joseph Chinard (1756–1813)

French, about 1790

Several modelers of small terracotta portrait busts were active in France in the late eighteenth century. This lady's textural contrasts are nicely worked out in a manner resembling those busts by Chinard that earned him a considerable practice in his home town of Lyons.

50 Sappho and Phaon

Terracotta model

Height, 6¼ in. (15.8 cm.)

Attributed to Joseph Chinard (1756–1813)

French, late 18th century

The brilliantly stylized sketch tells of the poetess Sappho's love for the fisher-boy Phaon. There was an enormous vogue for paintings and sculptures of Sappho in the 1790s.

51 Phryne Emerging from Her Bath

Terracotta statuette

Height, 28⅞ in. (71.4 cm.)

Joseph Chinard (1756–1813)

French, signed with stamp, about 1790–95

Chinard ingeniously uses the drapery to frame the heroine's charms rather than to conceal them. He exhibited a work with the same title in the Salon of 1810; the sizable group of sculptures he showed then had an apparently retrospective character.

52 **Othryades Expiring on His Shield**

Terracotta statuette

Height, 17 $\frac{3}{8}$ in. (44.1 cm.)

Joseph Chinard (1756–1813)

French, about 1790–95

Incised on the shield, in Chinard's characteristic handwriting, is the name of the Spartan hero Othryades, whose suicide was described by Herodotus. The pose is freely derived from an ancient work much admired by Neoclassical artists, the *Dying Gaul* in the Museo Capitolino, Rome. Chinard sent an *Othryades Expiring on His Shield* to the Salon of 1810.

53 **Brutus Lamenting the Dead Lucretia**

Terracotta model

Height, 10 in. (25.5 cm.)

Attributed to François-Dominique-Aimé Milhomme (1758–1823)

French, about 1800

Hatching is used to disperse the shadows along the planes of this energetic little sketch. A nearly indecipherable inscription at the back has been interpreted as the signature of Milhomme.

54 **Paetus and Arria**

Terracotta model

Height, 7 $\frac{3}{8}$ in. (18.7 cm.)

Joseph Nollekens (1737–1823)

English, about 1771

Nollekens showed a model with this same subject from Roman history at the Royal Academy in 1771, soon after his return from eight years of study in Italy. The terracotta is based closely on the ancient statue of a Gaul killing himself and his wife (now in the Museo delle Terme, Rome) that was known as *Paetus and Arria* in the eighteenth century. Nollekens was himself a major collector of models by sculptors of the past.

55 **Seated Figure of Chateaubriand**

Terracotta model

Height, 8 $\frac{3}{4}$ in. (22.3 cm.)

Francisque-Joseph Duret (1804–1865)

French, about 1849

The end product of this model was a marble statue of the writer and statesman, commissioned by the French state in 1849, for the Institut de France. Here the artist concentrates on the rudimentary volumes of his composition.



56

56 Flora

Terracotta model

Height, 8 ½ in. (21.6 cm.)

Jean-Baptiste Carpeaux (1827–1875)

French, about 1863

The vital expectancy of the pose is mirrored in every touch of the clay. Fully studied in the round, this sketch and others led to a work eventually conceived in exceptionally deep relief: the great *Flora* that Carpeaux completed in 1866 for the river side of the Pavillon de Flore of the Louvre.

57 **Bacchante Offering a Libation to a Bacchic Term**

Cast terracotta statuette

Height, 24 ¼ in. (61.6 cm.)

Albert-Ernest Carrier-Belleuse (1824–1887)

French, signed, about 1868–71

Carrier-Belleuse was a major rediscoverer of the playfully erotic aspects of Clodion's work. He also had a thorough knowledge of materials and of casting. A statuette like this was cast, for the most part, and then surfaced, with the delicate details added by hand.

58 **“Colombe”**

Terracotta bust

Height, 25 ⅞ in. (65.1 cm.)

Attributed to Albert-Ernest Carrier-Belleuse (1824–1887)

French, about 1870

Carrier-Belleuse's specialties included “fantasy busts” of Second Empire beauties adorned with ravishing naturalistic details. Even though the doves' wings and the clusters of lilacs in this bust are broken, their sweep and finesse demonstrate a mastery of the medium. The bust is not a cast but a full-scale model, as emphasized by the word “original” incised on the back.

59 **“Vasque des Titans”**

Cast terracotta

Height, 15 ¾ in. (40 cm.)

Auguste Rodin (1840–1917) and Albert-Ernest

Carrier-Belleuse (1824–1887)

French, signed by Carrier-Belleuse, about 1880

Rodin worked with the commercially successful Carrier-Belleuse in two not always peaceful stints, from 1864 to 1870 and from 1879 to 1882. It appears to have been Rodin who modeled the powerfully Michelangelesque figures but Carrier, with his decorative know-how, who devised the extraordinary setting for them, sealing the final work with his signature. Other terracotta examples exist, as well as one in glazed earthenware. Theory has it that they were originally meant to support vases.

60 **Torso Supported on One Leg**

Gray terracotta model

Height, 5 ⅞ in. (13.7 cm.)

Auguste Rodin (1840–1917)

French, last quarter of the 19th century

The torso was conceived as a fragment. The elegiac stance recalls individual aspects of three early Rodin sculptures, the *Age of Bronze*, the *Walking Man*, and *Saint John the Baptist Preaching*.

61 The Tomb of Cardinal de Cabrières

Terracotta model

Height, 11 $\frac{5}{8}$ in. (29.5 cm.)

Jean-Marie-Joseph Magrou (1869–1945)

French, about 1925

Cardinal de Cabrières (1830–1921), Bishop of Montpellier, was a die-hard opponent of the separation of Church and state. Magrou expertly matched his subject's conservatism in this plan for the cardinal's tomb in Montpellier's former cathedral, reaching back to the seventeenth century for the type of the kneeling figure at prayer. A neo-Baroque effort is also implicit in the pulsating surfaces of the clay.

62 Wall Tomb with the Bust of a Poet

Terracotta model

Height, 13 $\frac{15}{16}$ in. (33.8 cm.); width, 7 $\frac{7}{8}$ in. (20 cm.)

Italian (possibly Florentine), mid-19th century

This sketch or the following one (no. 63) would have been more effective than a drawing in presenting a patron with an idea of just how a tomb would look.

63 Wall Tomb with Charity

Terracotta model

Height, 13 $\frac{5}{8}$ in. (34.6 cm.); width, 8 $\frac{3}{4}$ in. (22.2 cm.)

Italian (possibly Florentine), mid-19th century

The artist was familiar with the funerary work of the Florentine sculptor Lorenzo Bartolini, who enthusiastically reintroduced the vocabulary of the Early Renaissance within the framework of his traditional Neoclassical training.

64 Monument with an Angel and Two Allegorical Figures

Terracotta model

Height, 12 $\frac{1}{2}$ in. (31.8 cm.)

Ettore Ferrari (1845–1929)

Italian (Roman), signed with monogram, late 19th century

The Risorgimento is ably captured in this melodramatic idea for a tomb. The lower figures may represent Industry and Commerce, implying that the monument may have been intended to commemorate a businessman.

65 The Genius of the Papacy

Gray terracotta model

Height, 7 1/8 in. (18.2 cm.)

Ercole Rosa (1846–1893)

Italian (Roman), late 19th century

This energetic little sketch was fashioned with a papal commemoration in mind, as the tiara, the keys of Saint Peter, and the words "LEO GENIUS" suggest. Leo XIII (1878–1903) must have been the pope thus honored.

66 Dying Matador

Terracotta model

Length, 14 in. (36.6 cm.)

Venancio Vallmitjana y Barbany (1830–1919)

Spanish (Barcelona), signed with initials, about 1875–80

Tragedy in the bullring is underscored by the harsh series of hatching strokes across the surface. The sculptor made a marble figure of this subject that belonged to the University of Barcelona by 1883; a bronze statuette of this composition is in a private collection in Barcelona.

67 "La Vedetta: La Gazzetta del Popolo"

Terracotta relief

Height, 10 1/2 in. (26.7 cm.); width, 9 3/16 in. (23.3 cm.)

Mieczyslaw Leon Zawiejski (1856–1933)

Polish, signed and dated Firenze 1884

The face peering through the newsprint is a delightful play on the paper's name, *La Vedetta*, or "The Lookout." The Polish artist Zawiejski worked in Florence—where he was evidently influenced by Italian experiments in genre sculpture—as well as in New York.

68 Head of a Young Woman

Cast terracotta

Height, 5 5/16 in. (13.5 cm.)

Aristide Maillol (1861–1944)

French, early 20th century

Maillol evades all categories, as ever. His performance in terracotta shows that the medium can be used to produce works with a still and timeless classicism as well as more fiery effects.

69 Seated Girl

Unfired clay statuette

Height, 9 $\frac{3}{8}$ in. (23.8 cm.)

Arturo Martini (1889–1947)

Italian (Venetian), early 20th century

The Sackler collection's five fine statuettes by Martini are presumed to date from fairly early in the sculptor's career. This genre study of a girl (drying her foot? pulling on a stocking?) recalls the freely modeled waxes of Edgar Degas.

70 Kneeling Girl Dressing Her Hair

Unfired clay statuette

Height, 10 $\frac{7}{8}$ in. (25.7 cm.)

Arturo Martini (1889–1947)

Italian (Venetian), early 20th century

Martini was trained initially in ceramics. His feeling for the material led him to develop the free sketch as an artistic end in itself. This freedom is one of texture, not of subject matter; many of his themes came straight from the classics of Greco-Roman sculpture.

71 Wrestlers

Unfired clay statuette

Height, 8 $\frac{3}{4}$ in. (22.2 cm.)

Arturo Martini (1889–1947)

Italian (Venetian), early 20th century

The artist reaches for extremes of expression—opening up the spaces between the figures, gouging their backs—but the robust appearance of the work masks a delicate reality, for the unbaked clay is, in fact, very fragile.

72 Man on Horseback

Unfired clay statuette

Height, 8 in. (20.3 cm.)

Arturo Martini (1889–1947)

Italian (Venetian), early 20th century

This vigorous but toylike statuette demonstrates the sculptor's wish to realize a modern language for a traditional species, the ceramic figurine.

73 Horse Tamer

Unfired clay statuette

Height, 9 $\frac{3}{16}$ in. (23.4 cm.)

Arturo Martini (1889–1947)

Italian (Venetian), early 20th century

For all its dash and spontaneity this statuette is rooted in classical art, an evocation of the colossal *Horse Tamers* in the Piazza del Quirinale, Rome.

